



Indiana
Department of Education

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Indiana Superintendent of Public Instruction

Indiana Department of Education

High Ability Language Arts Curriculum Project

Mini Unit 4 Grade Level: 4th

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Edition Date: 02.16.2015

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February 16, 2015

This High Ability Language Arts Unit has been developed to provide equity and supporting materials to help educators successfully implement the Indiana Academic Standards 2014. Use of these resources is optional – teachers should decide which resources will work best in their school for their students. This resource document is a living document and will be frequently updated. Please send any suggested links and report broken links to Amy Marschand, High Ability Education, Indiana Department of Education, marschan@doe.in.gov

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INTRODUCTION FOR MINI UNIT 4

This mini unit is designed to address some of the Indiana Standards that were not included in the State of Indiana 4th Grade High Ability Unit, but that will require additional attention during the school year.

OVERVIEW OF CONTENT, INCLUDING CONCEPT

In this mini-unit students will read literature with the theme of growing up and change. This theme is discussed throughout the unit. The unit is introduced with three poems by well-known authors that are about growing up. The students will then analyze three different versions of the story Peter Pan; the play, the novel, and the musical. Students will evaluate the use of keywords and phrases that exemplify the theme of growing up. They will then participate in a Socratic seminar discussing interpretive questions based on Paul's Reasoning Model. Students write a narrative story and an explanatory essay during this mini-unit. The final lesson within the Mini Unit is not connected to the first three; it is a lesson that could be taught independently at any time during the year. It has the valuable format of a Problem Based Learning scenario and addresses standards related to the use of nonfiction (informational text).

GOALS AND OBJECTIVES

The goals and objectives of all of the units and mini units in the Indiana High Ability Language Arts Project are the same, with the exception of the final goal that relates to the unifying concept for the particular unit.

Goal 1: To analyze and interpret literature

Students will be able to...

- Interpret literal and figurative meaning of written, spoken, and multimedia texts
- Identify similarities and differences in meaning in literary selections or multimedia pieces
- Make inferences and draw conclusions based on information in given passages or multimedia pieces
- Demonstrate understanding of important structural elements and their application to different types of literature including multimedia pieces.
- Create an objective summary of text or media including the central idea.
- Determine theme and its relationship to setting, character, and plot.

Goal 2: To synthesize and evaluate informational text

Students will be able to:

- Evaluate and apply understanding of text or multimedia features for a specified purpose and audience.
- Synthesize info from multiple sources to defend a point of view or explain historical events or scientific ideas.
- Judge reliability and validity of informational text sources including, but not limited to, internet, periodicals, and other print resources.

- Compare and contrast the most important points and key details presented in two sources on the same topic.

Goal 3: To become persuasive, informational, and narrative writers

Students will be able to:

- Write for multiple purposes and audiences using various media.
- Develop a written persuasive essay, letter, editorial, etc., given a topic.
- Generate a variety of informational pieces.
- Create a number of narrative pieces.
- Write a research paper on a given topic.
- Respond to a prompt (e.g. text, art, map, media, etc.) using evidence.
- Complete various pieces using the writing process.
- Assess writing and multimedia communication of self and others.

Goal 4: To develop linguistic competency

Students will be able to:

- Apply knowledge of parts of speech to understand how words function in multiple contexts.
- Develop and use vocabulary at a level in alignment with reading.
- Use correct grammar and syntax in multiple contexts.
- Evaluate effective use of words, sentences, and paragraphs in context.
- Analyze and interpret text containing figurative language and utilize figurative language to convey meaning effectively in written, oral, and technological communication.

Goal 5 : To become effective communicators

Students will be able to...

- Discriminate between informative and persuasive messages.
- Evaluate an oral persuasive message according to main idea and arguments cited to support it.
- Evaluate a multimedia message according to main idea and elements of persuasion or reasoning.
- Initiate and participate in a range of collaborative discussions including giving and receiving constructive feedback. Organize oral and multimedia presentations based on predetermined criteria.
- Utilize appropriate technology and multimedia to effectively communicate.
- Evaluate writing, speaking, and multimedia communication of self and others.

Goal 6: To develop and apply critical and creative thinking (problem solving)

Students will be able to...

- Study, compare, contrast, and utilize a variety of thinking, reasoning, and problem solving models (e.g. Paul's Reasoning, Bloom's Taxonomy).
- Identify purpose of written, spoken, and multimedia communication of self and others.
- Identify problems, ask significant questions, research to find related facts, generate ideas, consider alternatives, and find solutions.
- Acknowledge and consider more than one perspective.
- Evaluate the validity of a claim or source based on evidence or criteria.
- Support a claim or a thesis statement with relevant data or evidence.

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- Collaborate on critical and creative thinking (problem solving) activities or products.

NOTE: Consider Habits of Mind: Remain skeptical, active, and open-minded.

Goal 7: To understand the concept of growing up.

DESCRIPTION OF ASSESSMENT/ FINAL PRODUCT

This unit contains a balance of formative and summative assessments. Formative assessments include vocabulary maps, Reading Analyzers, anecdotal notes, student discussions, planning pages, and notes pages. Summative assessments include rubrics, essays, and presentations.

UNIT OVERVIEW BY LESSON

Lesson Number	Lesson Title and Brief Description	Readings/ Resources Used	Indiana Academic Standards 2014
1	<p><i>Growing Up:</i> Three sessions</p> <p>Students will read three different pieces of literature and determine the central themes in each. Students will evaluate the key words and phrases the authors used to describe the theme of growing up. Students will emulate this in their own narrative story.</p>	<p><i>The Keeping Quilt</i> by Patricia Polacco</p> <p><i>The Giving Tree</i> by Shel Silverstein</p> <p><i>Caterpillar</i> by Christina Rossetti</p>	<p>4.RL.2.1 4.RL.2.2 4.RL.4.2 4.RV.1 4.RV.2.1 4.RV.3.5 4.RV.3.3 4.W.4 4.W.6.2 4.SL.1 4.SL.2.1 4.SL.2.2 4.SL.2.4</p>
2	<p><i>Peter Pan:</i> Three sessions</p> <p>Students will read three different versions of Peter Pan. They will compare and contrast the reading and viewing experiences.</p>	<p><i>Peter and Wendy</i> (novel)</p> <p><i>Peter Pan, or the Boy Who Wouldn't Grow Up</i> (play)</p> <p><i>Peter Pan</i> (musical)</p>	<p>4.RL.3.1 4.RL.4.1 4.RL.2.3 4.RV.1 4.SL.2.1 4.SL.2.2 4.SL.2.4 4.SL.3.1</p>
3	<p><i>Socratic Seminar:</i> Two sessions</p>	<p><i>Peter and Wendy</i> (novel)</p> <p><i>Peter Pan, or the Boy Who</i></p>	<p>4.SL.1 4.SL.2.1</p>

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	Students will engage in a Socratic seminar discussing the similarities and differences in the Peter Pan stories. They will write an explanatory essay answering an interpretive question.	<i>Wouldn't Grow Up</i> (play) <i>Peter Pan</i> (musical)	4.SL.2.2 4.SL.2.3 4.SL.2.4 4.SL.2.5 4.SL.3.1 4.SL.3.2 4.W.3.2 4.W.4
4	<i>Problem-based Learning:</i> Three sessions Students will participate in problem-based learning. They will research an answer to a problem about the effectiveness of a school garden.	Research materials on school gardens Websites about school lunch nutrition	4.RN.2.2 4.RN.3.1 4.RN.4.1 4.RN.4.2 4.RV.3.2 4.W.5 4.SL.1 4.SL.2.1 4.SL.2.2 4.SL.2.2 4.SL.2.3 4.SL.2.4 4.SL.2.5 4.SL.3.1 4.SL.4.1

LESSON 1 LESSON TITLE: GROWING UP**I. OVERVIEW OF THE LESSON**

Students will read three different pieces of literature and determine central themes in each. The theme of “growing up” will be evident in all three pieces of literature. This theme will be revisited throughout the mini-unit. Students will then write a narrative story with the theme of growing up, emulating the techniques of the authors of the three sample pieces of literature read.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

Students will be able to:

- Identify the themes in stories and poems
- Compare and contrast three stories with similar themes
- Write a narrative with a theme of growing up
- Use fourth grade language and conventions when writing
- Use vocabulary maps to determine meaning of unknown words

III. INDIANA ACADEMIC STANDARDS

- 4.RL.2.1: Refer to details and examples in a text when explaining what a text says explicitly and when drawing inferences from the text.
- 4.RL.2.2: Paraphrase or retell the main events in a story, myth, legend, or novel; identify the theme and provide evidence for the interpretation
- 4.RL.4.2: Compare and contrast the treatment of similar themes and topics and patterns of events in stories, myths, and traditional literature from different cultures.
- 4.RV.1: Build and use accurately general academic and content-specific words and phrases. (Embedded)
- 4.RV.2.1: Apply context clues (e.g., word, phrase, sentence, and paragraph clues) and text features (e.g., charts, headings/subheadings, font/format) to determine the meanings of unknown words (Embedded)
- 4.RV.3.5: Consult reference materials, both print and digital (e.g., dictionary), to find the pronunciation and clarify the precise meanings of words and phrases (Embedded)
- 4.W.3.3: Write narrative compositions in a variety of forms that –
 - Establish an introduction, with a context to allow the reader to imagine the world of the event or experience.
 - Organize events that unfold naturally, using meaningful paragraphing and transitional words and phrases.
 - Use dialogue and descriptive details to develop events and reveal characters’ personalities, feelings, and responses to situations.
 - Provide an ending that follows the narrated experiences or events.
- 4.W.4: Apply the writing process to –

- Generate a draft by developing, selecting and organizing ideas relevant to topic, purpose, and genre; revise to improve writing, using appropriate reference materials (e.g., quality of ideas, organization, sentence fluency, word choice); edit writing for format and conventions (e.g., spelling, capitalization, usage, punctuation).
- Use technology to interact and collaborate with others to publish legible documents.
- 4.W.6.2: Demonstrate command of capitalization, punctuation, and spelling... (Embedded)
- 4.SL.1: Listen actively and adjust the use of spoken language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
- 4.SL.2.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics and texts, building on others' ideas and expressing personal ideas clearly.
- 4.SL.2.2: Explore ideas under discussion by drawing on readings and other information.
- 4.SL.2.4: Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of other

IV. INSTRUCTIONAL TIME NEEDED

Two 60 minute sessions

V. GROUPING ARRANGEMENTS

Whole group, small group, partners, and individual

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- *The Keeping Quilt*
- *The Giving Tree*
- *Caterpillar*
- Vocabulary Map
- Reading Analyzer
- 3-Way Venn
- Narrative Rubric
- Narrative Planning Page
- Notes Page

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Complete Vocabulary Maps on selected words and phrases the authors use to describe the theme of growing up.

Read *The Keeping Quilt* by Patricia Polacco, *The Giving Tree*, [*The Caterpillar*](#)

Read *The Keeping Quilt* to the whole class. Fill out a Reading Analyzer together. Discuss the themes prevalent in this book.

Guiding Questions:

- How does the quilt's value change over time?
- How does the narrator portray how one character values the quilt over the period of her life?
- Do children's values stay the same as they grow up? Why or why not?

The major theme the class will focus on is growing up. This theme will come up again when the students read the first two chapters of *Peter Pan* in the following lesson.

Divide the class into groups of three. Each group should read both *The Giving Tree* and *The Caterpillar*. A Reading Analyzer should be filled out for each. Student groups should discuss the theme of growing up in each of these stories. Students can use the Reading Analyzer to document their notes on how the author uses keywords and phrases to convey the theme of growing up.

Guiding Questions:

- What is the author's message on growing up?
- How are these messages conveyed?
- What are the keywords and phrases they author uses to convey his message?

In the student groups, create a 3-way Venn diagram comparing and contrasting the three stories.

Session 2:

1. Students will write a narrative with the same theme as the stories read in session 1. This story can be taken through the entire writing process.
1. Before students begin their planning, model using the Reading Analyzer and the Narrative Writing Planning Page to plan a story with the theme of growing up. Remind students of the keywords and phrases the other authors used to describe growing up. The teacher can model how to emulate these examples in her own planning and writing.
2. Students can begin planning their stories. Students can partner up and talk through the ideas before filling out the Reading Analyzer and Narrative Writing Planning Page.
3. When students are finished with their planning, they can meet with a partner to discuss their planning before beginning to draft.

Guiding Questions:

- a. How will your story sound? How will it begin and end?
- b. How do you portray the theme of growing up?

c. How will you emulate the authors?

2. After students have discussed with a partner and decided that their planning is sufficient, they can begin drafting. The teacher can decide whether drafting should begin on the computer or on paper.
3. When students have finished drafting they should have their stories reviewed by peers and parents and revise before meeting with the teacher. Peers and parents can use the Narrative Writing Rubric to help guide their review.
4. Meet with students one on one or in small groups to review their stories. Use the Narrative Writing Rubric as a guide for discussion and feedback. Remember to find more positives in student writing than negatives. Allow students time to make appropriate changes to their stories before collecting and assessing.

VIII. HOMEWORK

- Teachers can choose to have students complete some writing at home.
- Parents can review student writing at home.

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS

Formative Assessments:

- Handout 4: M 1.1 Vocabulary Maps
- Handout 4: M 1.2 Reading Analyzer
- Handout 4: M 1.3 3 Way Venn Diagram
- Handout 4: M 1.4 Narrative Planning Page
- Anecdotal notes on student discussions

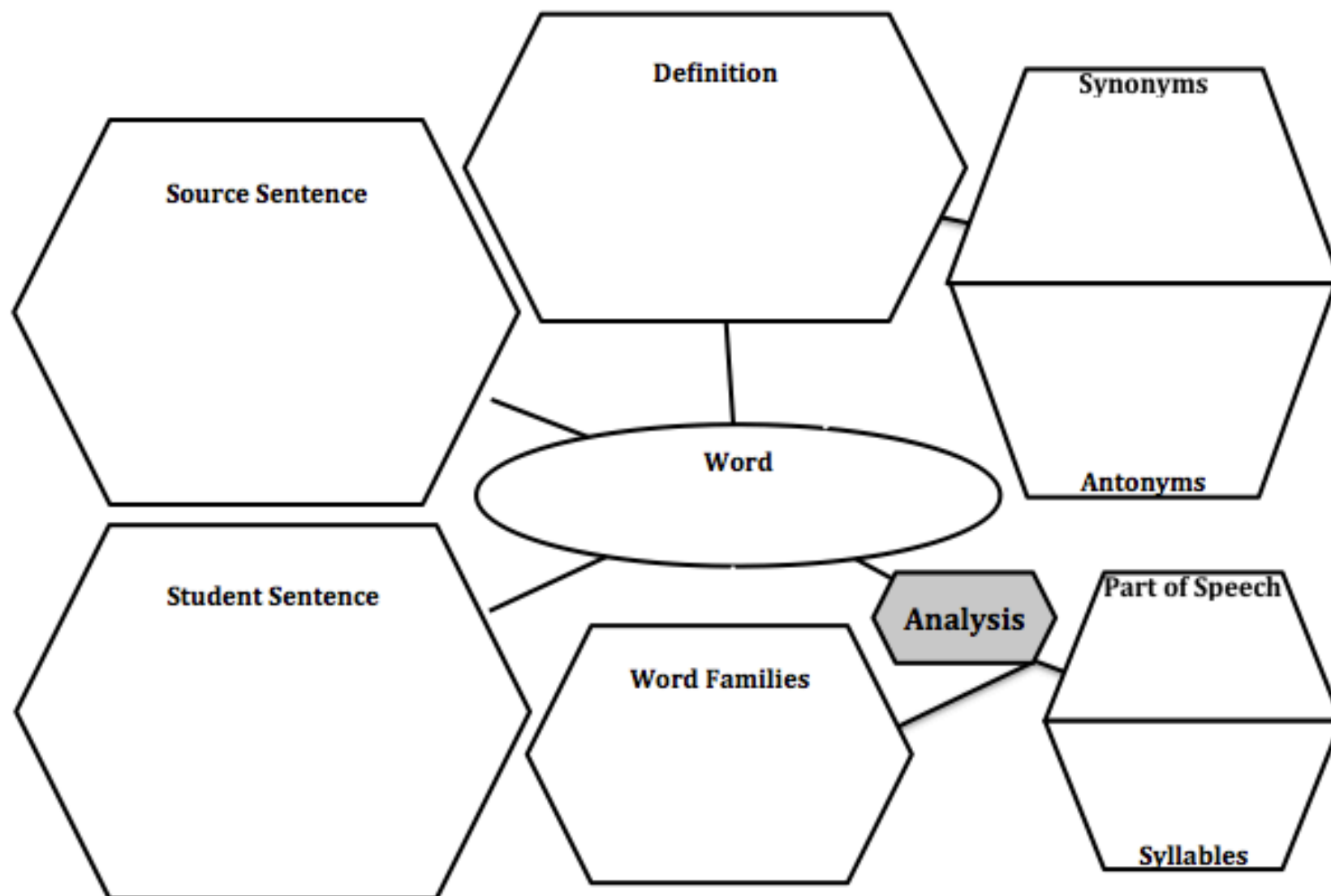
Summative Assessments:

- Handout 4: M 1.5 Narrative Rubric

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Vocabulary Map

Name _____



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Handout 4:M1.2 Reading Analyzer

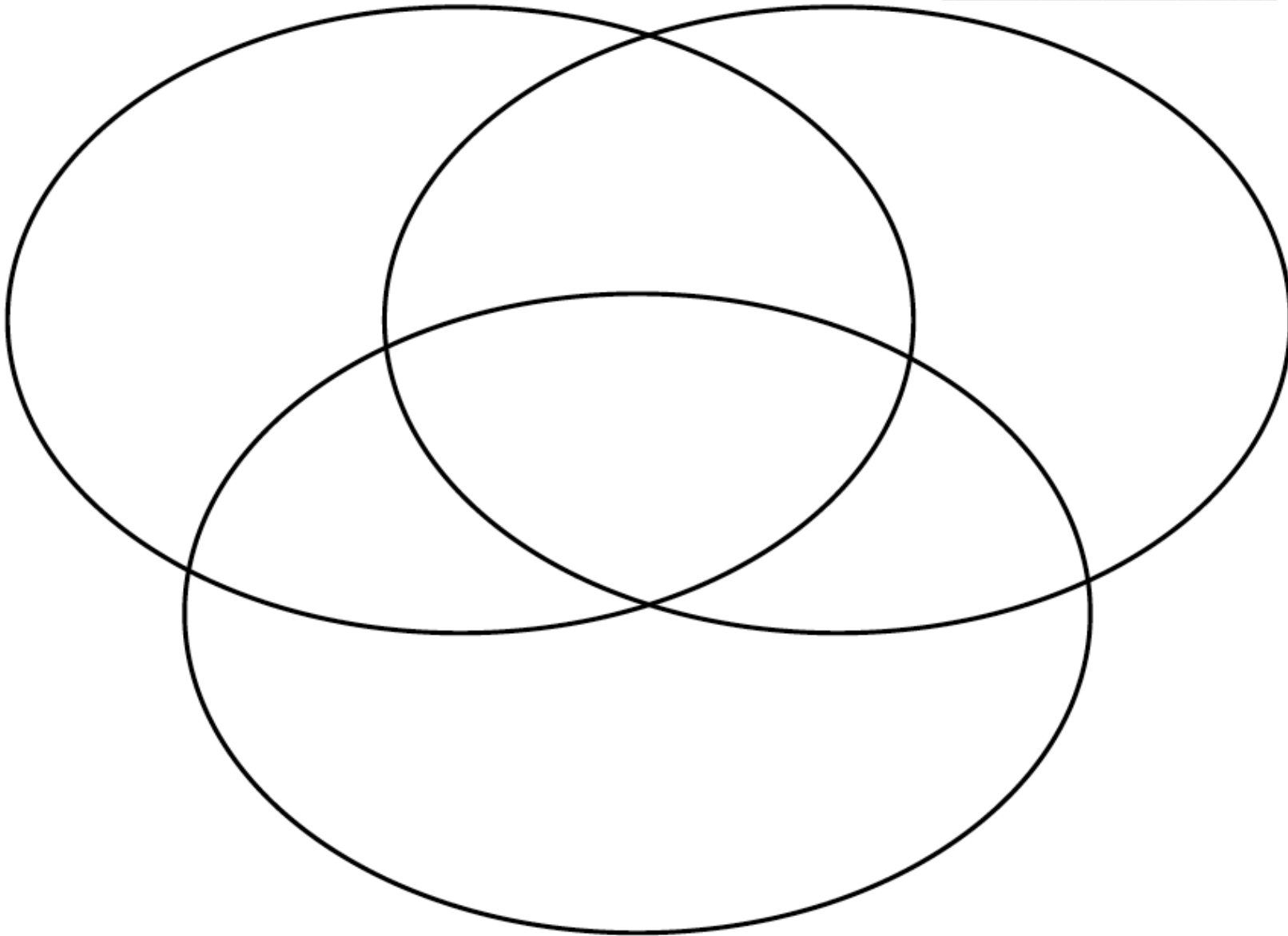
Name: _____

<p>Key Words</p> <p>What were new words for you? What were some interesting words?</p>	<p>Feelings</p> <p>What feelings did you have while reading this story? What feelings did the characters have? How did you know?</p>	<p>Description/ Images</p> <p>What kind of description was included? What did that make you think of?</p>
<p>Ideas</p>		<p>Title or Chapter:</p> <p>Author:</p>
		<p>Structure</p> <p>What type of writing is this? How did the author use elements like rhyme or</p>

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3-Way Venn Diagram

Name: _____



HANDOUT 4: M 1.4**NARRATIVE WRITING PLANNING PAGE****NAME** _____

<p>Beginning:</p> <ul style="list-style-type: none"> • Introduce the characters and setting • Establish a situation <p>Guiding Question: How do you allude to the theme of growing up?</p>	
<p>Middle:</p> <ul style="list-style-type: none"> • Use dialogue and descriptions to develop a sequence of events and experiences • Show the responses of characters to situations • Use transitional words and phrases to signal event order • Use concrete words and phrases and sensory details to convey experiences and events <p>Guiding Questions:</p> <ul style="list-style-type: none"> • How do I use dialogue and descriptions to allude to the theme of growing up? • How do I emulate the authors I read earlier? 	
<p>Ending: Provide a conclusion that follows the experiences and events</p> <p>Guiding Questions:</p> <ul style="list-style-type: none"> • Is there a solution to the problem in my ending? • Does the reader know my story is over? 	

Handout 4: M 1.5 Narrative Writing Rubric

Author: _____ Reviewer: _____ Date Reviewed: _____	Proficient	Developing	Needs Improvement	Unsatisfactory
<u>Beginning</u> <input type="checkbox"/> I introduce the characters and setting and set the stage for the rest of my story. <input type="checkbox"/> I establish a situation				
<u>Middle</u> <input type="checkbox"/> I use dialogue and descriptions to develop a sequence of events and experiences in my story <input type="checkbox"/> I show the responses of characters to situations in my story <input type="checkbox"/> I use transitional words and phrases to signal event order <input type="checkbox"/> I use concrete words and phrases and sensory details to convey experiences and events				
<u>Ending</u> <input type="checkbox"/> I provide a conclusion that follows the experiences and events in my story				
<u>Theme</u> <input type="checkbox"/> I used key words and phrases to allude to the theme of growing up <input type="checkbox"/> I successfully emulated the professional authors in my story				
Comments and Questions:				

LESSON 2 LESSON TITLE: PETER PAN**I. OVERVIEW OF THE LESSON**

Students will read the first two chapters of Peter Pan, the first act of Peter Pan the play, and the first part of Peter Pan the musical. Students will compare and contrast these reading and viewing experiences.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

Students will be able to:

- Explain the major differences between the novel, play, and musical in structure and experience
- Determine the meaning of unknown words in the reading selections

III. INDIANA ACADEMIC STANDARDS

- 4.RL.3.1: Explain major differences between poems, plays, and prose, and refer to the structural elements of poems and drama.
- 4.RL.4.1: Describe how visual and multimedia presentations and representations can enhance the meaning of a text.
- 4.RL.2.3: Describe a character, setting, or event in a story or play, drawing on specific details in the text, and how that impacts the plot. (embedded)
- 4.RV.1: Build and use accurately general academic and content-specific words and phrases. (embedded)
- 4.SL.2.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics and texts, building on others' ideas and expressing personal ideas clearly.
- 4.SL.2.2: Explore ideas under discussion by drawing on readings and other information. (embedded)
- 4.SL.2.4: Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others (embedded)
- 4.SL.3.1: Summarize major ideas and supportive evidence from text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally. (embedded)

IV. INSTRUCTIONAL TIME NEEDED

Teachers can choose to divide this lesson into three sessions. One session can be spent on each version of Peter Pan.

V. GROUPING ARRANGEMENTS

Whole group, small group, partners, individual

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Peter Pan, novel *Peter and Wendy* – in the public domain – Chapters 1 & 2 provided here

- Vocabulary Map
- Reading Analyzer
- Internet access (Youtube)
- Peter Pan, play – not in the public domain in the United States until 2023 – link provided. It can be read from the online version.
- Peter Pan, musical (YouTube for a 9 minute clip at the beginning of the musical)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Start with the quote from Peter Pan (first line). “All children, except one, grow up.” Discuss the significance of this line.

Guiding Questions:

- Why do you think JM Barrie started his novel with this line?
- What can we learn from this line?
- What are the implications of this line?

Introduce the story. Introduce difficult vocabulary using vocabulary maps.

Read the first two chapters of Peter Pan. Students can also listen to these chapters on [Librivox](#). The first two chapters are read by two different people, a woman and a man. This could be a discussion opportunity relating to whether images created by a man’s voice and a woman’s voice are different.

Read Act I of the [play](#). This play can only be read on the internet. It cannot be downloaded and copied. Notice the directions, descriptions, and other features of a play. Discuss the importance of these features.

Students can use the Reciprocal Teaching technique to read this section of the play.

- Students work in groups of four or five.
- Students will focus on the reading strategies of summarizing, questioning, clarifying, and predicting.
- In each group one student will read a section of the play.
- Another will summarize what was read.
- The next ask a question about what was read.
- The next will clarify and answer the question.
- Finally the last student in the group will predict what will be read next.
- Each student will switch strategies and read the next section of the story. This will continue until the entire section is read.
- Bring the class together after student groups are finished.

Guiding Questions:

- How is this different than the story?
- How is the reading experience different?
- What are the similarities between the book and play?

Watch part 1 of the Cathy Rigby Peter Pan, found on [Youtube](#). This first part of this musical aligns nicely with the first two chapters of the book.

Compare and contrast the two versions.

Guiding Questions:

- Why do you think the musical starts with the last paragraph of chapter 2 of the novel? How does this affect your viewing experience?
- Which version do you enjoy the most? Why?
- How does each version portray the different characters of the Darling family? What is similar and what is different? Why?
- How does the musical version use song to tell parts of the story?

VIII. HOMEWORK

Students could read some of the selections at home.

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

The entire book *Peter and Wendy* is in the public domain. A pdf version of it in its entirety can be downloaded and printed for those children who wish to read it. <http://www.legeros.com/media/peter-and-wendy.pdf>

It is also available on ebook and Kindle formats at no charge at <http://www.gutenberg.org/ebooks/26654>

The full version of the play can be found at: <http://gutenberg.net.au/ebooks03/0300081h.html> This is not public domain in the United States and therefore cannot be reprinted here. However, it could be read online.

X. LESSON HANDOUTS OR ASSESSMENTS

Formative Assessments:

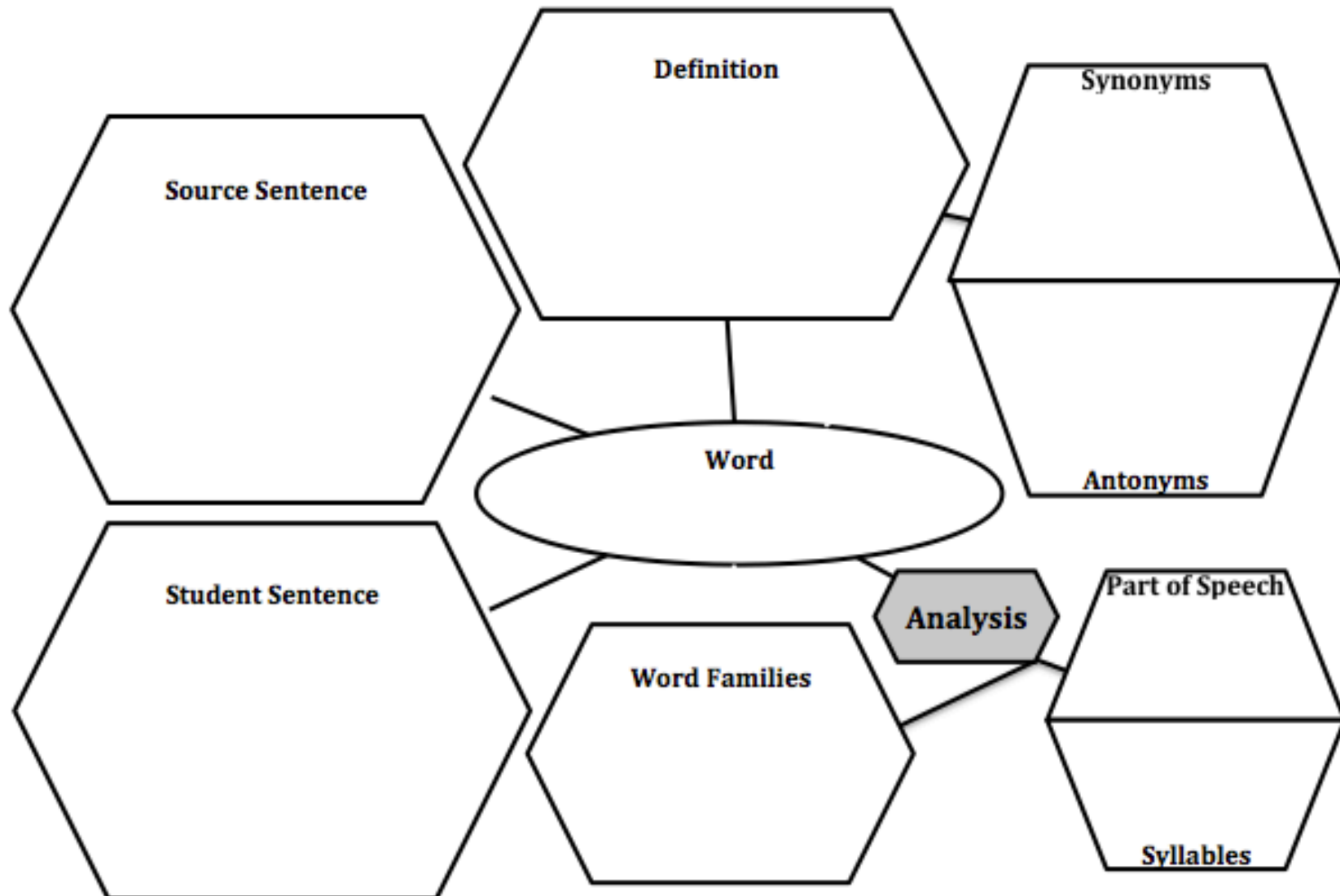
- Vocabulary Map

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- Reading Analyzer
- Chapters 1 & 2 of *Peter and Wendy*
- Anecdotal notes on student discussions

Vocabulary Map

Name _____



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Handout 4:M2.2 Reading Analyzer

Name: _____

<p>Key Words</p> <p>What were new words for you? What were some interesting words?</p>	<p>Feelings</p> <p>What feelings did you have while reading this story? What feelings did the characters have? How did you know?</p>	<p>Description/ Images</p> <p>What kind of description was included? What did that make you think of?</p>
<p>Ideas</p>	<p>Title or Chapter:</p> <p>Author:</p>	<p>Structure</p> <p>What type of writing is this? How did the author use elements like rhyme or</p>

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Peter and Wendy – Chapters 1 & 2 only

The Project Gutenberg EBook of Peter and Wendy, by James Matthew Barrie

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Title: Peter and Wendy

Author: James Matthew Barrie

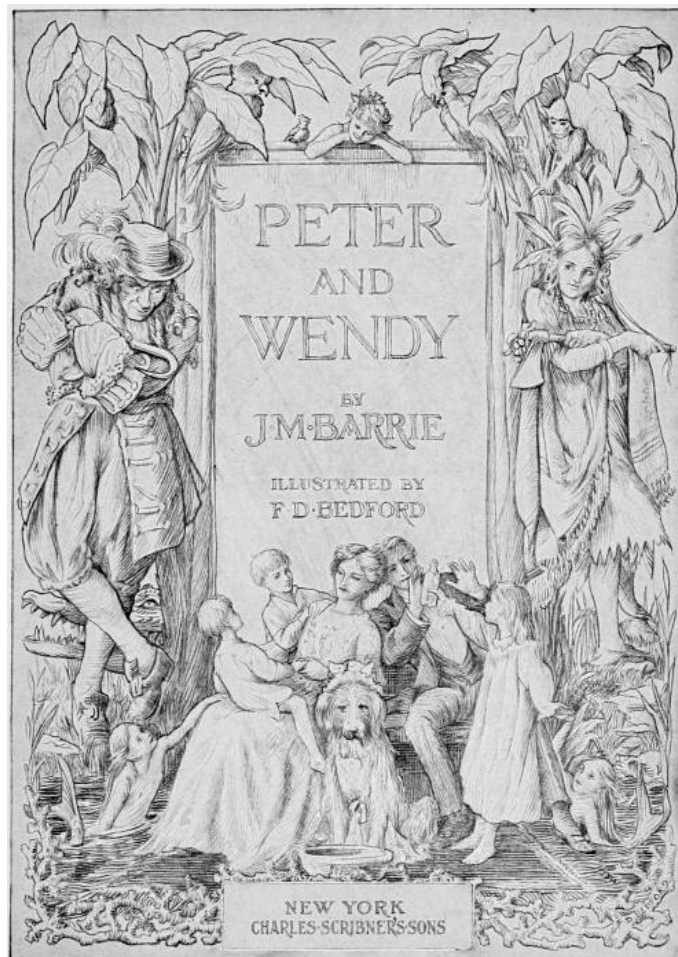
Illustrator: F. D. Bedford

Release Date: September 18, 2008 [EBook #26654]

Language: English

Character set encoding: ISO-8859-1

*** START OF THIS PROJECT GUTENBERG EBOOK PETER AND WENDY ***



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THE NEVER NEVER LAND

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CHAPTER I

PETER BREAKS THROUGH

All children, except one, grow up. They soon know that they will grow up, and the way Wendy knew was this. One day when she was two years old she was playing in a garden, and she plucked another flower and ran with it to her mother. I suppose she must have looked rather delightful, for Mrs. Darling put her hand to her heart and cried, 'Oh, why can't you remain like this for ever!' This was all that passed between them on the subject, but henceforth Wendy knew that she must grow up. You always know after you are two. Two is the beginning of the end.

Of course they lived at 14, and until Wendy came her mother was the chief one. She was a lovely lady, with a romantic mind and such a sweet mocking mouth. Her romantic mind was like the tiny boxes, one within the other, that come from the puzzling East, however many you discover there is always one more; and her sweet mocking mouth had one kiss on it that Wendy could never get, though there it was, perfectly conspicuous in the right-hand corner.

The way Mr. Darling won her was this: the many gentlemen who had been boys when she was a girl discovered simultaneously that they loved her, and they all ran to her house to propose to her except Mr. Darling, who took a cab and nipped in first, and so he got her. He got all of her, except the innermost box and the kiss. He never knew about the box, and in time he gave up trying for the kiss. Wendy thought Napoleon could have got it, but I can picture him trying, and then going off in a passion, slamming the door.

Mr. Darling used to boast to Wendy that her mother not only loved him but respected him. He was one of those deep ones who know about stocks and shares. Of course no one really knows, but he quite seemed to know, and he often said stocks were up and shares were down in a way that would have made any woman respect him.

Mrs. Darling was married in white, and at first she kept the books perfectly, almost gleefully, as if it were a game, not so much as a brussels sprout was missing; but by and by whole cauliflowers dropped out, and instead of them there were pictures of babies without faces. She drew them when she should have been totting up. They were Mrs. Darling's guesses.

Wendy came first, then John, then Michael.

For a week or two after Wendy came it was doubtful whether they would be able to keep her, as she was another mouth to feed. Mr. Darling was frightfully proud of her, but he was very honourable, and he sat on the edge of Mrs. Darling's bed, holding her hand and calculating expenses, while she looked at him imploringly. She wanted to risk it, come what might, but that was not his way; his way was with a pencil and a piece of paper, and if she confused him with suggestions he had to begin at the beginning again.

'Now don't interrupt,' he would beg of her. 'I have one pound seventeen here, and two and six at the office; I can cut off my coffee at the office, say ten shillings, making two nine and six, with your eighteen and three makes three nine seven, with five naught naught in my cheque-book makes eight nine seven,—who is that moving?—eight nine seven, dot and carry seven—don't speak, my own—and the pound you lent to that man who came to the door—quiet, child—dot and carry child—there, you've done it!—did I say nine nine seven? yes, I said nine nine seven; the question is, can we try it for a year on nine nine seven?'

'Of course we can, George,' she cried. But she was prejudiced in Wendy's favour, and he was really the grander character of the two.

'Remember mumps,' he warned her almost threateningly, and off he went again. 'Mumps one pound, that is what I have put down, but I daresay it will be more like thirty shillings—don't speak—measles one five, German measles half a guinea, makes two fifteen six—don't waggle your finger—whooping-cough, say fifteen shillings'—and so on it went, and it added up differently each time; but at last Wendy just got through, with mumps reduced to twelve six, and the two kinds of measles treated as one.

There was the same excitement over John, and Michael had even a narrower squeak; but both were kept, and soon you might have seen the three of them going in a row to Miss Fulsom's Kindergarten school, accompanied by their nurse.

Mrs. Darling loved to have everything just so, and Mr. Darling had a passion for being exactly like his neighbours; so, of course, they had a nurse. As they were poor, owing to the amount of milk the children drank, this nurse was a prim Newfoundland dog, called Nana, who had belonged to no one in particular until the Darlings engaged her. She had always thought children important, however, and the Darlings had become acquainted with her in Kensington Gardens, where she spent most of her spare time peeping into perambulators, and was much hated by careless nursemaids, whom she followed to their homes and complained of to their mistresses. She proved to be quite a treasure of a nurse. How thorough she was at bath-time; and up at any moment of the night if one of her charges made the slightest cry. Of course her kennel was in the nursery. She had a genius for knowing when a cough is a thing to have no patience with and when it needs stocking round your throat. She believed to her last day in old-fashioned remedies like rhubarb leaf, and made sounds of contempt over all this new-fangled talk about germs, and so on. It was a lesson in propriety to see her escorting the children to school, walking sedately by their side when they were well behaved, and butting them back into line if they strayed. On John's footer days she never once forgot his sweater, and she usually carried an umbrella in her mouth in case of rain. There is a room in the basement of Miss Fulsom's school where the nurses wait. They sat on forms, while Nana lay on the floor, but that was the only difference. They affected to ignore her as of an inferior social status to themselves, and she despised their light talk. She resented visits to the nursery from Mrs. Darling's friends, but if they did come she first whipped off Michael's pinafore and put him into the one with blue braiding, and smoothed out Wendy and made a dash at John's hair.

No nursery could possibly have been conducted more correctly, and Mr. Darling knew it, yet he sometimes wondered uneasily whether the neighbours talked.

He had his position in the city to consider.

Nana also troubled him in another way. He had sometimes a feeling that she did not admire him. 'I know she admires you tremendously, George,' Mrs. Darling would assure him, and then she would sign to the children to be specially nice to father. Lovely dances followed, in which the only other servant, Liza, was sometimes allowed to join. Such a midget she looked in her long skirt and maid's cap, though she had sworn, when engaged, that she would never see ten again. The gaiety of those romps! And gayest of all was Mrs. Darling, who would pirouette so wildly that all you could see of her was the kiss, and then if you had dashed at her you might have got it. There never was a simpler happier family until the coming of Peter Pan.

Mrs. Darling first heard of Peter when she was tidying up her children's minds. It is the nightly custom of every good mother after her children are asleep to rummage in their minds and put things straight for next morning, repacking into their proper places the many articles that have wandered during the day. If you could keep awake (but of course you can't) you would see your own mother doing this, and you would find it very interesting to watch her. It is quite like tidying up drawers. You would see her on her knees, I expect, lingering humorously over some of your contents, wondering where on earth you had picked this thing up, making discoveries sweet and not so sweet, pressing this to her cheek as if it were as nice as a kitten, and hurriedly stowing that out of sight. When you wake in the morning, the

naughtinesses and evil passions with which you went to bed have been folded up small and placed at the bottom of your mind; and on the top, beautifully aired, are spread out your prettier thoughts, ready for you to put on.

I don't know whether you have ever seen a map of a person's mind. Doctors sometimes draw maps of other parts of you, and your own map can become intensely interesting, but catch them trying to draw a map of a child's mind, which is not only confused, but keeps going round all the time. There are zigzag lines on it, just like your temperature on a card, and these are probably roads in the island; for the Neverland is always more or less an island, with astonishing splashes of colour here and there, and coral reefs and rakish-looking craft in the offing, and savages and lonely lairs, and gnomes who are mostly tailors, and caves through which a river runs, and princes with six elder brothers, and a hut fast going to decay, and one very small old lady with a hooked nose. It would be an easy map if that were all; but there is also first day at school, religion, fathers, the round pond, needlework, murders, hangings, verbs that take the dative, chocolate pudding day, getting into braces, say ninety-nine, three-pence for pulling out your tooth yourself, and so on; and either these are part of the island or they are another map showing through, and it is all rather confusing, especially as nothing will stand still.

Of course the Neverlands vary a good deal. John's, for instance, had a lagoon with flamingoes flying over it at which John was shooting, while Michael, who was very small, had a flamingo with lagoons flying over it. John lived in a boat turned upside down on the sands, Michael in a wigwam, Wendy in a house of leaves deftly sewn together. John had no friends, Michael had friends at night, Wendy had a pet wolf forsaken by its parents; but on the whole the Neverlands have a family resemblance, and if they stood still in a row you could say of them that they have each other's nose, and so forth. On these magic shores children at play are forever beaching their coracles. We too have been there; we can still hear the sound of the surf, though we shall land no more.

Of all delectable islands the Neverland is the snuggest and most compact; not large and sprawly, you know, with tedious distances between one adventure and another, but nicely crammed. When you play at it by day with the chairs and tablecloth, it is not in the least alarming, but in the two minutes before you go to sleep it becomes very nearly real. That is why there are night-lights.

Occasionally in her travels through her children's minds Mrs. Darling found things she could not understand, and of these quite the most perplexing was the word Peter. She knew of no Peter, and yet he was here and there in John and Michael's minds, while Wendy's began to be scrawled all over with him. The name stood out in bolder letters than any of the other words, and as Mrs. Darling gazed she felt that it had an oddly cocky appearance.

'Yes, he is rather cocky,' Wendy admitted with regret. Her mother had been questioning her.

'But who is he, my pet?'

'He is Peter Pan, you know, mother.'

At first Mrs. Darling did not know, but after thinking back into her childhood she just remembered a Peter Pan who was said to live with the fairies. There were odd stories about him; as that when children died he went part of the way with them, so that they should not be frightened. She had believed in him at the time, but now that she was married and full of sense she quite doubted whether there was any such person.

'Besides,' she said to Wendy, 'he would be grown up by this time.'

'Oh no, he isn't grown up,' Wendy assured her confidently, 'and he is just my size.' She meant that he was her size in both mind and body; she didn't know how she knew it, she just knew it.

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Mrs. Darling consulted Mr. Darling, but he smiled pooh-pooh. 'Mark my words,' he said, 'it is some nonsense Nana has been putting into their heads; just the sort of idea a dog would have. Leave it alone, and it will blow over.'

But it would not blow over; and soon the troublesome boy gave Mrs. Darling quite a shock.

Children have the strangest adventures without being troubled by them. For instance, they may remember to mention, a week after the event happened, that when they were in the wood they met their dead father and had a game with him. It was in this casual way that Wendy one morning made a disquieting revelation. Some leaves of a tree had been found on the nursery floor, which certainly were not there when the children went to bed, and Mrs. Darling was puzzling over them when Wendy said with a tolerant smile:

'I do believe it is that Peter again!'

'Whatever do you mean, Wendy?'

'It is so naughty of him not to wipe,' Wendy said, sighing. She was a tidy child.

She explained in quite a matter-of-fact way that she thought Peter sometimes came to the nursery in the night and sat on the foot of her bed and played on his pipes to her. Unfortunately she never woke, so she didn't know how she knew, she just knew.

'What nonsense you talk, precious. No one can get into the house without knocking.'

'I think he comes in by the window,' she said.

'My love, it is three floors up.'

'Were not the leaves at the foot of the window, mother?'

It was quite true; the leaves had been found very near the window.

Mrs. Darling did not know what to think, for it all seemed so natural to Wendy that you could not dismiss it by saying she had been dreaming.

'My child,' the mother cried, 'why did you not tell me of this before?'

'I forgot,' said Wendy lightly. She was in a hurry to get her breakfast.

Oh, surely she must have been dreaming.

But, on the other hand, there were the leaves. Mrs. Darling examined them carefully; they were skeleton leaves, but she was sure they did not come from any tree that grew in England. She crawled about the floor, peering at it with a candle for marks of a strange foot. She rattled the poker up the chimney and tapped the walls. She let down a tape from the window to the pavement, and it was a sheer drop of thirty feet, without so much as a spout to climb up by.

Certainly Wendy had been dreaming.

But Wendy had not been dreaming, as the very next night showed, the night on which the extraordinary adventures of

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these children may be said to have begun.

On the night we speak of all the children were once more in bed. It happened to be Nana's evening off, and Mrs. Darling had bathed them and sung to them till one by one they had let go her hand and slid away into the land of sleep.

All were looking so safe and cosy that she smiled at her fears now and sat down tranquilly by the fire to sew.

It was something for Michael, who on his birthday was getting into shirts. The fire was warm, however, and the nursery dimly lit by three night-lights, and presently the sewing lay on Mrs. Darling's lap. Then her head nodded, oh, so gracefully. She was asleep. Look at the four of them, Wendy and Michael over there, John here, and Mrs. Darling by the fire. There should have been a fourth night-light.

While she slept she had a dream. She dreamt that the Neverland had come too near and that a strange boy had broken through from it. He did not alarm her, for she thought she had seen him before in the faces of many women who have no children. Perhaps he is to be found in the faces of some mothers also. But in her dream he had rent the film that obscures the Neverland, and she saw Wendy and John and Michael peeping through the gap.

The dream by itself would have been a trifle, but while she was dreaming the window of the nursery blew open, and a boy did drop on the floor. He was accompanied by a strange light, no bigger than your fist, which darted about the room like a living thing; and I think it must have been this light that wakened Mrs. Darling.

She started up with a cry, and saw the boy, and somehow she knew at once that he was Peter Pan. If you or I or Wendy had been there we should have seen that he was very like Mrs. Darling's kiss. He was a lovely boy, clad in skeleton leaves and the juices that ooze out of trees; but the most entrancing thing about him was that he had all his first teeth. When he saw she was a grown-up, he gnashed the little pearls at her.

CHAPTER II

THE SHADOW

Mrs. Darling screamed, and, as if in answer to a bell, the door opened, and Nana entered, returned from her evening out. She growled and sprang at the boy, who leapt lightly through the window. Again Mrs. Darling screamed, this time in distress for him, for she thought he was killed, and she ran down into the street to look for his little body, but it was not there; and she looked up, and in the black night she could see nothing but what she thought was a shooting star.

She returned to the nursery, and found Nana with something in her mouth, which proved to be the boy's shadow. As he leapt at the window Nana had closed it quickly, too late to catch him, but his shadow had not had time to get out; slam went the window and snapped it off.

You may be sure Mrs. Darling examined the shadow carefully, but it was quite the ordinary kind.

Nana had no doubt of what was the best thing to do with this shadow. She hung it out at the window, meaning 'He is sure to come back for it; let us put it where he can get it easily without disturbing the children.'

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But unfortunately Mrs. Darling could not leave it hanging out at the window; it looked so like the washing and lowered the whole tone of the house. She thought of showing it to Mr. Darling, but he was totting up winter greatcoats for John and Michael, with a wet towel round his head to keep his brain clear, and it seemed a shame to trouble him; besides, she knew exactly what he would say: 'It all comes of having a dog for a nurse.'

She decided to roll the shadow up and put it away carefully in a drawer, until a fitting opportunity came for telling her husband. Ah me!

The opportunity came a week later, on that never-to-be-forgotten Friday. Of course it was a Friday.

'I ought to have been specially careful on a Friday,' she used to say afterwards to her husband, while perhaps Nana was on the other side of her, holding her hand.

'No, no,' Mr. Darling always said, 'I am responsible for it all. I, George Darling, did it. *Mea culpa, mea culpa.*' He had had a classical education.

They sat thus night after night recalling that fatal Friday, till every detail of it was stamped on their brains and came through on the other side like the faces on a bad coinage.

'If only I had not accepted that invitation to dine at 27,' Mrs. Darling said.

'If only I had not poured my medicine into Nana's bowl,' said Mr. Darling.

'If only I had pretended to like the medicine,' was what Nana's wet eyes said.

'My liking for parties, George.'

'My fatal gift of humour, dearest.'

'My touchiness about trifles, dear master and mistress.'

Then one or more of them would break down altogether; Nana at the thought, 'It's true, it's true, they ought not to have had a dog for a nurse.' Many a time it was Mr. Darling who put the handkerchief to Nana's eyes.

'That fiend!' Mr. Darling would cry, and Nana's bark was the echo of it, but Mrs. Darling never upbraided Peter; there was something in the right-hand corner of her mouth that wanted her not to call Peter names.

They would sit there in the empty nursery, recalling fondly every smallest detail of that dreadful evening. It had begun so uneventfully, so precisely like a hundred other evenings, with Nana putting on the water for Michael's bath and carrying him to it on her back.

'I won't go to bed,' he had shouted, like one who still believed that he had the last word on the subject, 'I won't, I won't. Nana, it isn't six o'clock yet. Oh dear, oh dear, I shan't love you any more, Nana. I tell you I won't be bathed, I won't, I won't!'

Then Mrs. Darling had come in, wearing her white evening-gown. She had dressed early because Wendy so loved to see her in her evening-gown, with the necklace George had given her. She was wearing Wendy's bracelet on her arm; she had asked for the loan of it. Wendy so loved to lend her bracelet to her mother.

She had found her two older children playing at being herself and father on the occasion of Wendy's birth, and John was saying:

'I am happy to inform you, Mrs. Darling, that you are now a mother,' in just such a tone as Mr. Darling himself may have used on the real occasion.

Wendy had danced with joy, just as the real Mrs. Darling must have done.

Then John was born, with the extra pomp that he conceived due to the birth of a male, and Michael came from his bath to ask to be born also, but John said brutally that they did not want any more.

Michael had nearly cried. 'Nobody wants me,' he said, and of course the lady in evening-dress could not stand that.

'I do,' she said, 'I so want a third child.'

'Boy or girl?' asked Michael, not too hopefully.

'Boy.'

Then he had leapt into her arms. Such a little thing for Mr. and Mrs. Darling and Nana to recall now, but not so little if that was to be Michael's last night in the nursery.

They go on with their recollections.

'It was then that I rushed in like a tornado, wasn't it?' Mr. Darling would say, scorning himself; and indeed he had been like a tornado.

Perhaps there was some excuse for him. He, too, had been dressing for the party, and all had gone well with him until he came to his tie. It is an astounding thing to have to tell, but this man, though he knew about stocks and shares, had no real mastery of his tie. Sometimes the thing yielded to him without a contest, but there were occasions when it would have been better for the house if he had swallowed his pride and used a made-up tie.

This was such an occasion. He came rushing into the nursery with the crumpled little brute of a tie in his hand.

'Why, what is the matter, father dear?'

'Matter!' he yelled; he really yelled. 'This tie, it will not tie.' He became dangerously sarcastic. 'Not round my neck! Round the bed-post! Oh yes, twenty times have I made it up round the bed-post, but round my neck, no! Oh dear no! begs to be excused!'

He thought Mrs. Darling was not sufficiently impressed, and he went on sternly, 'I warn you of this, mother, that unless this tie is round my neck we don't go out to dinner to-night, and if I don't go out to dinner to-night, I never go to the office again, and if I don't go to the office again, you and I starve, and our children will be flung into the streets.'

Even then Mrs. Darling was placid. 'Let me try, dear,' she said, and indeed that was what he had come to ask her to do; and with her nice cool hands she tied his tie for him, while the children stood around to see their fate decided. Some men would have resented her being able to do it so easily, but Mr. Darling was far too fine a nature for that; he thanked her carelessly, at once forgot his rage, and in another moment was dancing round the room with Michael on his back.

'How wildly we romped!' says Mrs. Darling now, recalling it.

'Our last romp!' Mr. Darling groaned.

'O George, do you remember Michael suddenly said to me, "How did you get to know me, mother?"'

'I remember!'

'They were rather sweet, don't you think, George?'

'And they were ours, ours, and now they are gone.'

The romp had ended with the appearance of Nana, and most unluckily Mr. Darling collided against her, covering his trousers with hairs. They were not only new trousers, but they were the first he had ever had with braid on them, and he had to bite his lip to prevent the tears coming. Of course Mrs. Darling brushed him, but he began to talk again about its being a mistake to have a dog for a nurse.

'George, Nana is a treasure.'

'No doubt, but I have an uneasy feeling at times that she looks upon the children as puppies.'

'Oh no, dear one, I feel sure she knows they have souls.'

'I wonder,' Mr. Darling said thoughtfully, 'I wonder.' It was an opportunity, his wife felt, for telling him about the boy. At first he pooh-poohed the story, but he became thoughtful when she showed him the shadow.

'It is nobody I know,' he said, examining it carefully, 'but he does look a scoundrel.'

'We were still discussing it, you remember,' says Mr. Darling, 'when Nana came in with Michael's medicine. You will never carry the bottle in your mouth again, Nana, and it is all my fault.'

Strong man though he was, there is no doubt that he had behaved rather foolishly over the medicine. If he had a weakness, it was for thinking that all his life he had taken medicine boldly; and so now, when Michael dodged the spoon in Nana's mouth, he had said reprovingly, 'Be a man, Michael.'

'Won't; won't,' Michael cried naughtily. Mrs. Darling left the room to get a chocolate for him, and Mr. Darling thought this showed want of firmness.

'Mother, don't pamper him,' he called after her. 'Michael, when I was your age I took medicine without a murmur. I said "Thank you, kind parents, for giving me bottles to make me well."'

He really thought this was true, and Wendy, who was now in her night-gown, believed it also, and she said, to encourage Michael, 'That medicine you sometimes take, father, is much nastier, isn't it?'

'Ever so much nastier,' Mr. Darling said bravely, 'and I would take it now as an example to you, Michael, if I hadn't lost the bottle.'

He had not exactly lost it; he had climbed in the dead of night to the top of the wardrobe and hidden it there. What he did

not know was that the faithful Liza had found it, and put it back on his wash-stand.

'I know where it is, father,' Wendy cried, always glad to be of service. 'I'll bring it,' and she was off before he could stop her. Immediately his spirits sank in the strangest way.

'John,' he said, shuddering, 'it's most beastly stuff. It's that nasty, sticky, sweet kind.'

'It will soon be over, father,' John said cheerily, and then he rushed Wendy with the medicine in a glass.

'I have been as quick as I could,' she panted.

'You have been wonderfully quick,' her father retorted, with a vindictive politeness that was quite thrown away upon her. 'Michael first,' he said doggedly.

'Father first,' said Michael, who was of a suspicious nature.

'I shall be sick, you know,' Mr. Darling said threateningly.

'Come on, father,' said John.

'Hold your tongue, John,' his father rapped out.

Wendy was quite puzzled. 'I thought you took it quite easily, father.'

'That is not the point,' he retorted. 'The point is, that there is more in my glass than in Michael's spoon.' His proud heart was nearly bursting. 'And it isn't fair; I would say it though it were with my last breath; it isn't fair.'

'Father, I am waiting,' said Michael coldly.

'It's all very well to say you are waiting; so am I waiting.'

'Father's a cowardly custard.'

'So are you a cowardly custard.'

'I'm not frightened.'

'Neither am I frightened.'

'Well, then, take it.'

'Well, then, you take it.'

Wendy had a splendid idea. 'Why not both take it at the same time?'

'Certainly,' said Mr. Darling. 'Are you ready, Michael?'

Wendy gave the words, one, two, three, and Michael took his medicine, but Mr. Darling slipped his behind his back.

There was a yell of rage from Michael, and 'O father!' Wendy exclaimed.

'What do you mean by "O father"?' Mr. Darling demanded. 'Stop that row, Michael. I meant to take mine, but I—I missed it.'

It was dreadful the way all the three were looking at him, just as if they did not admire him. 'Look here, all of you,' he said entreatingly, as soon as Nana had gone into the bathroom, 'I have just thought of a splendid joke. I shall pour my medicine into Nana's bowl, and she will drink it, thinking it is milk!'

It was the colour of milk; but the children did not have their father's sense of humour, and they looked at him reproachfully as he poured the medicine into Nana's bowl. 'What fun,' he said doubtfully, and they did not dare expose him when Mrs. Darling and Nana returned.

'Nana, good dog,' he said, patting her, 'I have put a little milk into your bowl, Nana.'

Nana wagged her tail, ran to the medicine, and began lapping it. Then she gave Mr. Darling such a look, not an angry look: she showed him the great red tear that makes us so sorry for noble dogs, and crept into her kennel.

Mr. Darling was frightfully ashamed of himself, but he would not give in. In a horrid silence Mrs. Darling smelt the bowl. 'O George,' she said, 'it's your medicine!'

'It was only a joke,' he roared, while she comforted her boys, and Wendy hugged Nana. 'Much good,' he said bitterly, 'my wearing myself to the bone trying to be funny in this house.'

And still Wendy hugged Nana. 'That's right,' he shouted. 'Coddle her! Nobody coddles me. Oh dear no! I am only the breadwinner, why should I be coddled, why, why, why!'

'George,' Mrs. Darling entreated him, 'not so loud; the servants will hear you.' Somehow they had got into the way of calling Liza the servants.

'Let them,' he answered recklessly. 'Bring in the whole world. But I refuse to allow that dog to lord it in my nursery for an hour longer.'

The children wept, and Nana ran to him beseechingly, but he waved her back. He felt he was a strong man again. 'In vain, in vain,' he cried; 'the proper place for you is the yard, and there you go to be tied up this instant.'

'George, George,' Mrs. Darling whispered, 'remember what I told you about that boy.'

Alas, he would not listen. He was determined to show who was master in that house, and when commands would not draw Nana from the kennel, he lured her out of it with honeyed words, and seizing her roughly, dragged her from the nursery. He was ashamed of himself, and yet he did it. It was all owing to his too affectionate nature, which craved for admiration.

When he had tied her up in the back-yard, the wretched father went and sat in the passage, with his knuckles to his eyes.

In the meantime Mrs. Darling had put the children to bed in unwonted silence and lit their night-lights. They could hear Nana barking, and John whimpered, 'It is because he is chaining her up in the yard,' but Wendy was wiser.

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'That is not Nana's unhappy bark,' she said, little guessing what was about to happen; 'that is her bark when she smells danger.'

Danger!

'Are you sure, Wendy?'

'Oh yes.'

Mrs. Darling quivered and went to the window. It was securely fastened. She looked out, and the night was peppered with stars. They were crowding round the house, as if curious to see what was to take place there, but she did not notice this, nor that one or two of the smaller ones winked at her. Yet a nameless fear clutched at her heart and made her cry, 'Oh, how I wish that I wasn't going to a party to-night!'

Even Michael, already half asleep, knew that she was perturbed, and he asked, 'Can anything harm us, mother, after the night-lights are lit?'

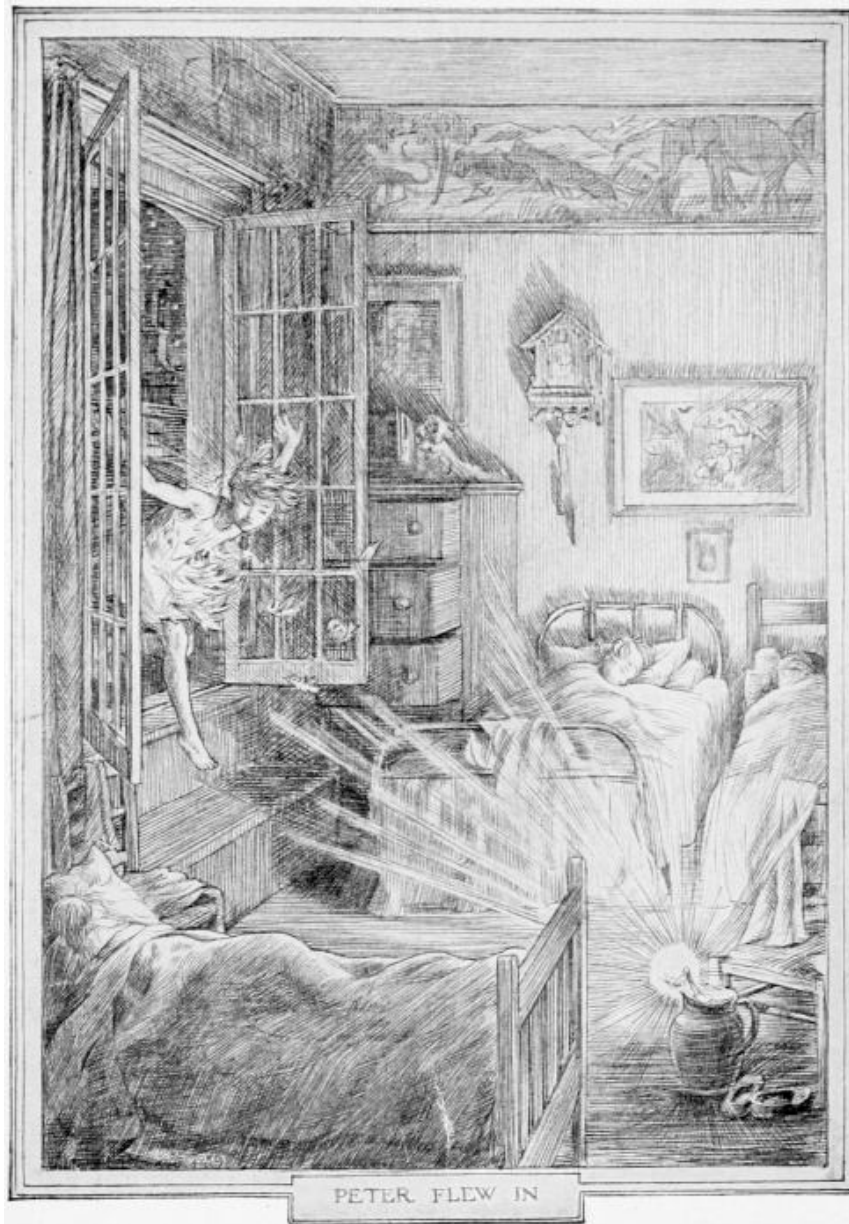
'Nothing, precious,' she said; 'they are the eyes a mother leaves behind her to guard her children.'

She went from bed to bed singing enchantments over them, and little Michael flung his arms round her. 'Mother,' he cried, 'I'm glad of you.' They were the last words she was to hear from him for a long time.

No. 27 was only a few yards distant, but there had been a slight fall of snow, and Father and Mother Darling picked their way over it deftly not to soil their shoes. They were already the only persons in the street, and all the stars were watching them. Stars are beautiful, but they may not take an active part in anything, they must just look on forever. It is a punishment put on them for something they did so long ago that no star now knows what it was. So the older ones have become glassy-eyed and seldom speak (winking is the star language), but the little ones still wonder. They are not really friendly to Peter, who has a mischievous way of stealing up behind them and trying to blow them out; but they are so fond of fun that they were on his side to-night, and anxious to get the grown-ups out of the way. So as soon as the door of 27 closed on Mr. and Mrs. Darling there was a commotion in the firmament, and the smallest of all the stars in the Milky Way screamed out:

'Now, Peter!'

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LESSON 3 LESSON TITLE: SOCRATIC SEMINAR**I. OVERVIEW OF THE LESSON**

In this lesson students will engage in a Socratic seminar, discussing the similarities and differences in the Peter Pan stories. They will write an explanatory essay answering an interpretive question.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

Students will be able to:

- Discuss answers to interpretive questions
- Examine text closely and refer to the text explicitly when answering text-based questions

III. INDIANA ACADEMIC STANDARDS

- 4.SL.1: Listen actively and adjust the use of spoken language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
- 4.SL.2.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics and texts, building on others' ideas and expressing personal ideas clearly.
- 4.SL.2.2: Explore ideas under discussion by drawing on readings and other information.
- 4.SL.2.3: Demonstrate knowledge and use of agreed-upon rules for discussions and carry out assigned roles.
- 4.SL.2.4: Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- 4.SL.2.5: Review the key ideas expressed and explain personal ideas in reference to the discussion.
- 4.SL.3.1: Summarize major ideas and supportive evidence from text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- 4.SL.3.2: Identify and use evidence a speaker provides to support particular points. (embedded)
- 4.W.3.2: Write informative compositions on a variety of topics that
 - Provide an introductory paragraph with a clear main idea.
 - Provide supporting paragraphs with topic and summary sentences.
 - Provide facts, specific details, and examples from various sources and texts to support ideas and extend explanations.
 - Connect ideas using words and phrases.
- Include text features (e.g., formatting, pictures, graphics) and multimedia when useful to aid comprehension.
 - Use language and vocabulary appropriate for audience and topic.
 - Provide a concluding statement or section.
- 4.W.4: Apply the writing process to
 - Generate a draft by developing, selecting and organizing ideas relevant to topic, purpose, and genre; revise to improve writing, using appropriate reference materials (e.g., quality of ideas, organization, sentence fluency, word choice); edit writing for format and conventions (e.g., spelling, capitalization, usage, punctuation).

- Use technology to interact and collaborate with others to publish legible documents.

IV. INSTRUCTIONAL TIME NEEDED

- One 60 minute session
- One 20 minute session

V. GROUPING ARRANGEMENTS

Whole group, small group, partners, individual.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Peter Pan, novel
- Peter Pan, play
- Peter Pan notes
- Socratic seminar rubric
- Socratic seminar discussion page
- Explanatory essay planning page
- Explanatory essay rubric

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Session 1:

Engage in a Socratic seminar analyzing the different Peter Pan stories.

Have students choose one of the interpretive questions that will be discussed during the Socratic Seminar. Give them time to write down their answer. Remind them to use evidence from the text to support their answer. Tell the class to pay close attention to the discussion. They will learn from their peers and their thinking about this story will grow and change. Inform them that they will be writing an explanatory essay based on the interpretive question of choice.

After students have finished writing down their answers, introduce the guidelines for a Socratic seminar. The teacher may choose to write these on chart paper or on the board.

Socratic Seminar Guidelines:

- *Refer to the text when needed during the discussion. This discussion is not a memory test. Your goal is to understand the ideas, issues, and values reflected in the text.*

- *Do not be afraid to ask for help or explanation. You should not stay confused during the seminar.*
- *Stay on topic. Make notes about ideas you want to discuss later in the seminar.*
- *Take turns. You do not need to raise your hand.*
- *Help another student join the conversation if he or she is struggling.*
- *Be a good listener.*
- *Speak loudly and clearly.*
- *Converse with each other, not just with the teacher.*
- *Discuss ideas, not just opinions.*

Divide the class into two groups. The two groups will form concentric circles. Each circle, inner and outer, has responsibilities. The inner circle will discuss while the outer circle listens and fills out a reflection form. Then the two circles will switch; the outer circle will become the inner and the inner circle will become the outer.

Start the discussion by posing the following questions one at a time.

- What were the implications of never growing up?
- How was the experience of reading the chapters from the book different or alike from watching the musical performance?
- How would you describe the relationship between the children and Mr. Darling? How this portrayed differently in the musical?
- Read the last paragraph of the second chapter aloud. *"Stars are beautiful, but they may not take an active part in anything, they must just look on for ever. It is a punishment put on them for something they did so long ago that no star now knows what it was. So the older ones have become glassy-eyed and seldom speak (winking is the star language), but the little ones still wonder. They are not really friendly to Peter, who had a mischievous way of stealing up behind them and trying to blow them out; but they are so fond of fun that they were on his side to-night, and anxious to get the grown-ups out of the way. So as soon as the door of 27 closed on Mr. and Mrs. Darling there was a commotion in the firmament, and the smallest of all the stars in the Milky Way screamed out: 'Now, Peter!'"* Why do you think this line was chosen to start the musical production?

After the inner circle has had adequate time to discuss and the outer circle has filled out their reflection forms, the two groups switch places and roles.

The new inner circle will discuss the following questions one at a time.

- What can you infer about Mr. Darling's character? What information from the book and musical did you use to help you better understand him?
- The first line in the book is, "All children, except one, grow up." What does this line tell the reader before he or she has read any more of the story? Why does JM Barrie choose to start his story this way?
- How do the songs and music add to the story of Peter Pan? How is the experience of viewing the musical different than reading the book?
- In the first chapter of Peter Pan, JM Barrie writes, "Two is the beginning of the end." What does this mean? What is your personal reaction to this statement? Do you agree or disagree? Why?

Close the lesson by having students self-assess their discussion. Discuss the positives of the seminar and areas in need of improvement.

Allow students to revise their original answers to their interpretive question. Remind them that they will be expanding their answer even further

Session 2:

Students will use their Socratic seminar notes to write an explanatory essay. This essay could be taken through the entire writing process.

Students use their Socratic seminar notes to plan out their writing on the Explanatory Essay Planning Page. This page is aligned to CCSS W.4.2. It provides a checklist for each section of the essay (beginning, middle and ending), and questions to consider as the students are planning their essays.

When students are finished planning and before students begin drafting their essays, have them partner up with another student to discuss their planning page. Students should talk through their research and planning together.

Guiding Questions:

- How will your essay sound? What will you write about?
- Did you answer the interpretive question effectively?
- Did you follow the guidelines outlined on the page?

After students have discussed with a partner and decided that their planning is sufficient, they can begin drafting. The teacher can decide whether drafting should begin on the computer or on paper.

When students have finished drafting they should have their papers reviewed by peers and parents and revised before meeting with the teacher. Peers and parents can use the Explanatory Essay Rubric to help guide their review.

Meet with students one on one or in small groups to review their essays. Use the Explanatory Essay Rubric as a guide for discussion and feedback. Remember to find more positives in their writing than negatives. Allow students time to make appropriate changes to their essays before collecting and assessing.

VIII. HOMEWORK

The teacher can choose to have students complete some writing at home

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS

Formative Assessments:

- Socratic seminar discussion page
- Explanatory Essay Planning Page
- Interpretive Question before and after page

Summative Assessments:

- Explanatory Essay Rubric

Handout 4: M 3.2**Explanatory Essay Planning****Name** _____**Interpretative Question:** _____**Beginning:**

- Introduce the topic clearly
- Tell my answer to the interpretive question

Guiding Questions:

- What is my essay about?
- Is my topic sentence engaging and interesting?

Middle:

- Explain my answer using at least three supporting reasons.
- Use details, quotations, and examples to support my topic.
- Link ideas of information using words and phrases (another, for example, also, because).
- Use precise language to inform and explain my answer.
- Include definitions to develop my topics if necessary.

Guiding Questions:

- Do my three reasons make sense?
- Do I use details and quotes from the story to support my answer?

Ending:

- Provide a concluding statement or section that wraps up my paper

Guiding Questions:

- Does my conclusion provide a sense of closure?
- Does my conclusion tie back to my introduction?

Handout 4: M 3.3

Interpretative Questions

Name _____

Interpretative Questions

Interpretive Question:

Answer *before* discussion:

Notes *during* discussion:

How my thinking has changed *after* the discussion:

LESSON 4 LESSON TITLE: PROBLEM-BASED LEARNING**I. OVERVIEW OF THE LESSON**

Students will participate in problem-based learning. They will answer a question about the effectiveness of a school garden using problem solving strategies and critical thinking skills.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

Students will be able to:

- Use problem-solving strategies and critical thinking skills to solve a real-world problem
- Research answers and write a proposal

III. INDIANA ACADEMIC STANDARDS

- 4.RN.2.2: Determine the main idea of a text and explain how it is supported by key details; summarize the text. (mini-lesson)
- 4.RN.3.1: Apply knowledge of text features to locate information and gain meaning from a text (e.g., charts, tables, graphs, headings, subheadings, font/format). (mini-lesson)
- 4.RN.4.1: Distinguish between fact and opinion; explain how an author uses reasons and evidence to support a statement or position (claim) in a text.
- 4.RN.4.2: Combine information from two texts on the same topic in order to demonstrate knowledge about the subject. (embedded)
- 4.RV.3.2: Determine the meanings of general academic and content-specific words and phrases in a nonfiction text relevant to a fourth grade topic or subject area.
- 4.W.5: Conduct short research on a topic.
 - Identify a specific question to address (e.g., what is the history of the Indy 500?).
 - Use organizational features of print and digital sources to efficiently to locate further information.
 - Summarize and organize information in their own words, giving credit to the source.
 - Present the research information, choosing from a variety of formats.
- 4.SL.1: Listen actively and adjust the use of spoken language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
- 4.SL.2.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics and texts, building on others' ideas and expressing personal ideas clearly.
- 4.SL.2.2: Explore ideas under discussion by drawing on readings and other information.
- 4.SL.2.3: Demonstrate knowledge and use of agreed-upon rules for discussions and carry out assigned roles.
- 4.SL.2.4: Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- 4.SL.2.5: Review the key ideas expressed and explain personal ideas in reference to the discussion.
- 4.SL.3.1: Summarize major ideas and supportive evidence from text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

- 4.SL.4.1: Using appropriate language, report on a topic or text or provide a narrative in an organized manner, with effective introductions and conclusions, using appropriate structure, appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly and concisely at an understandable pace

IV. INSTRUCTIONAL TIME NEEDED

Three 30 minute sessions

V. GROUPING ARRANGEMENTS

Whole group, small group, partners, and individual

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Need-to-Know board
- Research materials
- Research websites:
- Nutrition in schools and how it effects learning.
- <http://www.timeforkids.com/news/whats-cooking/99416>
- <http://www.timeforkids.com/news/get-your-healthy-lunches/92646>
- <http://www.timeforkids.com/news/so-long-sweets/95126>
- <http://www.choosemyplate.gov/kids/index.html>
- School gardens
- <http://aggie-horticulture.tamu.edu/kindergarden/child/school/scgard1.htm>
- <http://aggie-horticulture.tamu.edu/kindergarden/child/school/step.htm>
- <http://aggie-horticulture.tamu.edu/kindergarden/child/school/curric.htm>
- Videos
- <http://www.edutopia.org/school-lunch-nutrition-berkeley-video>
- <http://www.brainpop.com/health/nutrition/nutrition/>

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Session 1:**The Problem**

You are the Director of Food and Nutrition Services at Little Creek Elementary. This new school year brought several budget cuts and adjustments. Because of these circumstances the lunch prices have increased fifty cents to \$3.50. You informed the parents of this change prior to the start the school year and received some feedback. Parents who have multiple children at Little Creek have shared their concern about not being able to afford this new price or not being willing to pay this new price for the quality of food currently served. There are demands for more nutritious options this school year. You need to study the options for change. After some research you learn that raw fruits and vegetables are great nutritious options. You also know that an elementary school in another school district has started a school garden. You wonder if this could be an option to help Little Creek as well. You want to investigate the costs of a school garden and how garden produce could be incorporated in school lunches and meet the nutritional requirements. What would be the timeline for a garden to be able to contribute a solution to the current problem? Are there other alternatives to consider? You promised to have a presentation on the options for change to parents by the end of the current quarter.

Introduce problem-based learning to the class.

Read the problem statement to the students. Have students identify the key words and phrases as they begin to analyze the problem. Divide the students into groups of four. Students will use the Need-to-Know board to record their thoughts.

The teacher may want to recreate the Need-to-Know board on a large pieces of chart paper for each small group to use.

Have students work in their small groups to identify what they already know about the problem.

Guiding Questions:

- Did you infer what you know or did the information come directly from the problem?
- What else do you know?

Student groups will share their list of what they know with the whole class. Probe the students as necessary if there are more items that need to be identified. Write these responses in the first column on the class Need-to-Know board.

Ask students what they need to know to solve this problem. Students will work in their small groups to list what they need to know. Encourage groups to develop a list of at least twelve questions.

Guiding Questions:

- What else do you need to know to solve this problem?
- Why do you need to know these things?

Student groups will share their list of what they need to know with the whole class. Encourage students to justify why they need to know these things as they are sharing. Write these responses in the second column on the class Need-to-Know board.

Ask students how they are going to find out what they need to know. What resources will they need? Students will work in their small groups to develop a list of how they will find out what they need to know.

Guiding Questions:

- What resources do you need to solve this problem?
- Who might you talk to?
- What might you read?
- How are these resources going to help you?

Student groups will share their list with the whole class. Encourage students to justify how these resources will help them. Write these ideas down on the third column of the class Need-to-Know board.

Session 2:

Before this session, gather research materials for students to use. There are some website links included in this lesson. It is important to have multiple types of media available to students. The teacher may find it helpful to work in partnership with the school's media specialist to find appropriate research materials. Students will be conducting research to solve this problem.

Group students into similar interests based on the third column of the class Need-to-Know board. These students can work together.

Before students begin delving into their own research, conduct two mini-lessons.

One mini-lesson should be on explaining how charts, graphs, diagrams, timelines, animations, and/or interactive elements contribute to an understanding of an informational text. Use a model text or website to show students how these features contribute to the overall understanding of the topic. As a class create an anchor chart which lists the features of nonfiction text (e.g. charts, graphs, diagrams, timelines, animations, interactive elements) and a description of how these features help the reader. The teacher may choose to take a piece of informational text and physically cut out the additional features, leaving only the text and read only the text with the class. Then add each additional piece, such as a timeline or graph, one by one to the text. The class can discuss how each feature contributes to the overall comprehension of the text. Students can work with partners to analyze the different features in the text they are using for their research. The teacher should walk around and guide students as needed.

Guiding Questions:

- What are the functions of the different features in informational text?

- Why would an author choose to add these additional features?
- How would our reading experience change if we deleted these features?

Another mini-lesson should be on how an author uses reasons and evidence to support particular points in a text. Again, use a model text with the class. In the model text, highlight the author's topic or claim in a certain color. Read through the text and highlight the supporting reasons with a different topic. Discuss each supporting reason and why it is effective. Create an anchor chart that lists the how an author uses reasons and evidence to support a topic or claim. Students can work with partners to analyze an additional piece of informational text. They should highlight the topic or claim in one color and the reasons and evidence in a separate color.

Guiding Questions:

- Are the author's reasons compelling and/or interesting?
- Do the reasons support the topic effectively? Why?
- Students will begin researching. They can use the Research Notes page to record their findings.

Session 3:

After students have finished their research, they will need to plan out how to present their findings. They should present their findings in a unique way. Students can use the Present Findings page to help them plan.

Guiding Questions:

- Who is your audience?
- What is an effective way to communicate your findings?
- How will your group work collaborative to plan your presentation?

Give students ample time to plan out their presentations. This can be done in class. Students will then present their findings to the rest of class.

After viewing all the presentations, have students reflect on their learning.

Guiding Questions:

- What went well?
- What did you learn?
- What would you change if you did this research again?
- What conclusions can you draw about collaborative group work?

VIII. HOMEWORK

The teacher may choose to have students complete some research at home.

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

Students are learning about health and nutrition while researching the answer to the problem.

X. LESSON HANDOUTS OR ASSESSMENTS

Formative Assessments:

- **Handout 4: M 4.1 Need-to-Know Board**
- **Handout 4: M 4.2 Research notes**
- Anecdotal notes of student discussions

Summative Assessments:

- Presentations of findings

Handout 4 M: 4.1**Name:** _____**Problem-Based Learning Student Planning Tool****The Problem:**

You are the Director of Food and Nutrition Services at Little Creek Elementary. This new school year there were several budget cuts and adjustments. Because of these circumstances the lunch prices have increased fifty cents to \$3.50. You informed the parents of this change prior to the start the school year and received some feedback. Parents who have multiple children at Little Creek have shared their concern about not being able to afford this new price or not being willing to pay this new price for the quality of food currently served. There are demands for more nutritious options this school year. You need to study the options for change. After some research you learn that raw fruits and vegetables are great nutritious options. You also know that an elementary school in another school district has started a school garden. You wonder if this could be an option to help Little Creek as well. You want to investigate the costs of a school garden and how garden produce could be incorporated in school lunches and meet the nutritional requirements. What would be the timeline for a garden to be able to contribute a solution to the current problem? Are there other alternatives to consider? You promised to have a presentation on the options for change to parents by the end of the current quarter.

What Do We Know?	What Do We Need to Know?	How Do We Find Out?

February 16, 2015

Handout 4 M 4.2**PBL Research Notes****Name** _____*Topic or Question:* _____

SOURCE	NOTES

February 16, 2015